

"The Music of Words"

for
Pierrot Quintet
and
Soprano solo (recitative & chant)

dedicated
to the idea of Europe

by
Ali Riza SARAL

Copyright notice

You may perform my music only if you send a reasonably well recording of it to
arsaral(AATT))yahoo.com

The piece is written to be used for good causes.

Contents

Forword

Introduction

Text

Instruments

Score

1. Movement
2. Movement
3. Movement
4. Movement

Musical Terms

Movement terms map

Meaning reference

Performance Instructions

Sketches

“The Role of Design in Creativity” – a short article

About the composer

Forword

Music is universal. Then what is "Music of Words"?
What is the thing that makes words universal?

Phonetics. Phonemes...
Namely the sounds, humans produce
to express themselves with words,
are almost universal.

But still the use of these sounds
may vary a little among different nations.
Hence different languages may sound completely
different.

Then what is the real thing that makes
GRACIAN's words universal? What is the
music of GRACIAN's "The Art of Worldly Wisdom"?

It is what GRACIAN says. It is what
GRACIAN expresses with these words.

The music of words is their meaning.

Introduction

My composition is in the form of a 'Pierrot Quintet'. It is written for a recitative-chant soprano accompanied by a flute (+piccolo), Clarinette in B Flat, Violin, Violoncella and a Piano. The term 'Pierrot Quintet' comes from Schoenberg's work named 'Pierrot Lunaire'.

'The Music of Words' is composed of four movements, 61 pages, approx. 500 bars and lasts approx. 15 minutes. I wrote the text by editing 17th cty philosopher Belthazar GRACIAN's 'The Art of Worldly Wisdom'. I believe GRACIAN's approach in this book is important in the formation of the European thinking. I decided to dedicate my work 'To the ideal of Europe' for this reason. The text of my work is English and phonetic.

It is difficult to build up peaks in large forms (mine is approx. 15 min) without using big resources of a large orchestra both quantity and variety-wise... The culmination of my work comes at the end of the fourth section where the texture gets condensed and reaches yet another peak but this time the singer's part has this note: SHOUT and the text is: 'Know how to do good'...

after that a light motive that also participates in the build up of above disintegrates and through the silence the last words: 'End well!'

This light motive begins in the second movement and occurs again in the last movement. It is a four pitches motive that imitates church bells. It comes first as a two voice canon then a four voice piano canon and then even ticker with six voice all instruments canon... The last occurrence has the note : "come campane di Hemingway", alluding to his work 'For Whom the Bell Tolls?'

Text

The text is edited/arranged

by

Ali R+ SARAL

based on a translation of

Belthazar GRACIAN's

“The Art of Worldly Wisdom”

by Christopher MAURER.

Instruments

Soprano (recitative & chant)

And

Flaute (+Piccolo)

Clarinete in B (written in C)

Violin

Violoncello

Piano

Please refer to the scores files

Musical Terms of Movements

I

giusto
senza suono
cantabile
con decisione
sub. or subito
piu mosso
molto mosso
con moto
con chiarezza
nobilmente
simile
nettamente
sonoro
pressez
con nobilita
con serenita
florid
gentilmente
con giustezza
sempre in tempo
parlando
legando
frettoloso
egualmente
velato
sfogato
rizoluzione
legate
con prestezza
diligenza
tumultoso
dolce

II

tenerezza
precipitando
narrante
misterioso
freddezza
risveglieto
vellutato
paventato

fermezza
robusto
ghiribizzoso
chiarezza
semplicità
"come un sogno"
schiettezza
bellezza
fervore
cantabile
esclamato
canticchiando
arioso
segue attacca

III

con brio
risoluzione
ghiribizzoso
precipitoso
liberamente
brillante
grazia
chiarezza
calmato
schietto
frettoloso
largamente
ardente
egualmente
pesante
delicatezza
moderazione
riposo
arioso
durezza
cantato
coperto
delicatezza
brillante
inciso
fervore
gravità
candorezza
delicatezza
supplichevolmente
suavità
dolce

IV

riposo
osservanza
pensoso
nobilmente
intenzione
vibrante
enfasi
cantando
semplicità
largamente
bellenza
misterioso
susurrendo
narrante
moderazione
tenerezza
giocosso
gioviale
solennità
bellezza
"campana, come di Hemingway"
diligenza
inciso
silenzio
brillante
precipitoso
carità
canticchiando
parlando
"con fermezza"
marcando
"con vigilanza"
bravura
decisione
lenezza
susurrendo
sonore
giustezza

Musical Terms Reference

"campana, come di Hemingway": like Hemingway's bells.

"come un sogno": like a dream.

"con fortezza": with fortitude.

"con vigilanza": with vigilance.

ardente: Ardent, fiery, passionate.

arioso: between aria and recitative.

bellezza: with beauty, gracefully, suavely.

bravura: with boldness, spirit, brilliancy.

brillante: brilliant, showing, sparky.

brio: with fire and dash, spiritedly.

calmato: calmy, tranquilly.

canderezza:

cantabile: singing style.

cantando: singing, smooth and flowing.

cantato: "Sung", singingly.

canticchiando: singing softly, humming.

carita: with tender expression.

chiarezza: clearly, distinctly, limpidly.

coperto: covered, muffled.

decisione: with decision.

delicatezza: with delicacy.

diligenza: with diligence, carefully.

dolce: sweet, soft, suave.

durezza: sternly, harshly.

egualmente: evenly, smoothly.

enfasi: with emphasis.

esclamato: forcibly declaimed, exclaimed.

fermezza: in a firm, decided, energetic style.

fervore: fervently, ardently, passionately.

florid: flowing, ornamented.

freddezza: coldly, coolly, indifferent.

frettoloso: hastily, hurriedly.

gentilmente: in a graceful, refined style.

ghiribizzoso: whimsical.

giocososo: joyfully, merrily.

gioviale: Jovial, cheerfully.

giustezza: exactly, with precision.

giusto: strict, exact, correct.

gravita: slowly, ponderously, seriously, gravely.

grazia: gracefully, elegantly.

inciso: sharply marked.

intenzione: with stress, emphasis.

largamente: largely, broadly; with a vigorous and sustained tone, without change of tempo.

legando: binding

legate: slurred, played or song smoothly and evenly.

lenezza: faintly, gently, quietly.

liberamente: freely, boldly.

marcando: marking.

misterioso: mysterious.
moderazione: with moderation.
molto mosso: faster
moto: with motion, speed, tempo.
narrante: telling a story, speaking.
nettamente: in a neat, clear, distinct style.
nobilita: in a refined, chasty, lofty style.
nobilmente:
osservanza: with care, observing all signs.
parlando: speaking, singing with clear and marked enunciation.
paventato: fearfully, timidly.
pensoso: pensive, thoughtful.
pesante: heavy, ponderous: firm, vigorous.
piu mosso: slower.
precipitando: with precipitation, impetuosity, dash.
precipitoso:
presez: accelerate, faster.
prestezza: with rapidity.
riposo: in a calm, tranquil manner, reposefully.
risoluzione: in a resolute, vigorous, decided style.
risvegliato: lively, animated.
robusto: firmly and boldly.
schietta: simply, quietly: neatly, deftly.
schietto:
segue attacca: following section comes without stop.
semplicita: in a simple, natural unaffected style.
sempre in tempo: always, continually with a constant tempo.
senza suono: without sound.
serenita: in a serene, tranquil style.
sfogato: sing lightly and airily.
silenzio: silence
simile: similar to the prev
solennita: solemnly, in a lofty style.
sonoro: sonorously, resoundingly, resonantly.
suavita: suavely, sweetly, softly, flowingly.
sub. or subito: suddenly, without gradual change.
supplichevolmente: supplication, entreaty, pleading.
susurrendo: whispering
tenerezza: tenderly, softly, delicately.
tumultoso: vehement, impetuous, agitated.
velato: veiled
vellutato:
vibrante: with a vibrating, agitated tone

PERFORMANCE NOTES

without definite pitch

A hand-drawn musical staff with a single line. Above the staff, the word "high" is written. Below the staff, the phonetic symbols [k], [t], and [p] are written. Above [k] is an 'x' with the word "high" written above it. Above [t] is an 'x' with the word "medium" written above it. Above [p] is an 'x' with the word "low" written above it. To the right of [p], the words "indefinite pitch" are written.

Unvoiced consonants have indefinite pitch

sp. sprechstimme ~~voiced consonants~~
voiced consonants have definite pitch.

Be re-so-lute *sprech Stimme with words and syllables*


phoneme sp. [m]

phoneme sp. prolonged [m —]

phoneme is prolonged with repeated attacks [b]+ —

be si - lent - re - turned be si - lent be si - lent

YES for the vocal part is determined by the words.
It is not indicated explicitly.



narrative sections are to be spoken.

Sketches

① Both reality and manner

Enter conceding and come out winning.

A person of sharp observation and sound judgment

13 Be known for your courtesy

Mastery in words and deeds

Maturity

Be charming

High-mindedness

A gallant spirit.

Speak prudently

Be self-reliant.

A person of substance.

A man of majestic gifts.

inst. clarity

croic. accel.

Moderate 1st or 2nd 2-108

repetition of words

TO HIM

13 here

no repetition

② 16

Act on the intention of others.

Know how to say no.

Make people depend on you.

Win do sooner what feels to later.

skill at trying things out

End well.

Know how to appreciate.

Reserve is the real of talent.

Never compete

Leave things alone.

The wire are sufficient unto themselves.

Skill of marking your positions.

Place others in your debt

Know what piece you are winning.

Know how to do good.

Leave people hungry.

no repetition

seco

2 Allegro 1-120 con riposo

TO YOU

no repetition

seco + accomp

deceit.

160

2' to 11

②

Trust your heart

Know your own sweet fault

Know how to choose

Reach perfection

Don't tell the whole truth.

Do but also seem.

Have stg to hope for.

Express yourself clearly.

Know your major defect

Don't be inaccessible.

Have friends.

Don't mind much ado about nothing

Know how to handle the truth.

melodic density increases volume decreases plans of instr. contrast

13

3 Andante con tenerenza

no repetition

song forms expression forms

is a kind of language

beg Nov 12 1st hear May 13

Concentrate on what really matters.

Don't listen to yourself.

Be resolute +

Never lose your composure.

Look deep inside +

Make others understand.

Good judgment +

Don't talk about yourself.

Know when stg. is a defect.

Don't hold on to anything firmly.

Use self control +

Reconsider.

Size up the matter.

Hide your wounded finger.

Think ahead.

Moderate your opinions.

Don't have the spirit of contradiction.

Know when to be evasive.

names

repetition fusion

har counts lengths

repetition

texture peak variety of textures

tempo fast not limited static

3

YOU

15 here

2 1-144

can bring

(instants)

PI

I **II**

6 tones a 6 tones b 6 tones a vs 6 tones b chords

1-A 11 13 15 chords 27 31 34

12 tones 1-B 35 times retrog (a-b) 40 43 12 tones 3 tones percussive 51 12 tones 59 8 tones

62 (chords) rhythmic 77 83 8 tones 93 12 tones

103 6 tones 112

2-intro a 12 tones

50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

3- 12 tones

4- 12 tones

NO. 16 CONCERT 16 STAVE

♩ = 120 2/4 polka II piano

1-C-ostinato

1-D-final ostinato 1

1-D-final ostinato 2

3 strings → arpeggio → arpeggio → piano only 1st reflex

2-1st reflex

4-1st reflex

do mi fa bla do
do blui fa bla blui brobn bla bla opo m m m pasu cal saltare
do → blui → bla → bla → bla → bla

fa sd bla do

piano only 1st reflex

4-I

4-II

4-III

1.

Handwritten musical notation for exercise 1, consisting of four staves. The notation includes various notes, rests, and accidentals. A bracket labeled "III" spans the first two staves. A circled chord is visible on the second staff. The third staff contains the text "e. centered Tr" and "g. centered Tr". The fourth staff continues the melodic line.

2.

Handwritten musical notation for exercise 2, consisting of three staves. The notation includes various notes, rests, and accidentals. A circled chord is visible on the second staff. The third staff contains the text "f.c." and "ve". The fourth staff contains the text "m3" and "m3".

3.

Handwritten musical notation for exercise 3, consisting of two staves. The notation includes various notes, rests, and accidentals. The second staff contains the text "c1", "c2", "c1m", and "c2m".

4.

Handwritten musical notation for exercise 4, consisting of two staves. The notation includes various notes, rests, and accidentals. The second staff contains the text "m3+M2" and "m3+M2".



NO. 16 CONCERT 16 STAVE

① Moderato giusto $\text{♩} = 108$ THE MUSIC OF WORDS I. 14 Ali Riza SARAL

Flute *piacevole*

Clarinet in B

Violin

Violoncello

Soprano *dolce*

Piano Forte

accl.

Fl.

Cl.
(B)

Vn.

Vc.

Sop.

Pfte

arco

pizz.

senza suono

in sifa

1980

NO. 16 CONCERT 16 STAVE

83 $\dot{I} = 120$ con prestezza e con diligenza

5

Handwritten musical score for "The Rose Tree" (Op. 10, No. 1) by Franz Schubert. The score is arranged for a chamber ensemble consisting of Flute (Fl.), Clarinet in B (Cl. (B)), Violin (Vn.), Viola (Vc.), Soprano (Sop.), and Piano (pfte.). The music is in 3/4 time and G major. The Soprano part features a melodic line with a long note in the final measure, marked with a fermata. The Piano accompaniment provides a steady rhythmic foundation with eighth-note patterns in the right hand and quarter-note patterns in the left hand. The score is written on a single system with six staves, each labeled with its respective instrument. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings like *mf* and *p*.



The Role of Design in Creativity

Some artists create spontaneously some think ahead and even make roadmaps to reach the end of a creative process: the work.

Spontaneous creativity may make recursive walk throughs of the incomplete work. Sometimes a breakthrough happens and you enter a creative space which you just imagine at one step or it is relatively easy to proceed. Intuition is triggered by the minute steps of the creative process even by coincidence.

Sometimes the creative process gets very slow and difficult and come to a halt. The waiting period for a new beginning may take a few days or years in some cases.

Large scale work creation, even sonatas, chamber music, are difficult to manage without seeing forward. Musical structure helps the composer to keep a sense of direction while proceeding the creative process.

Design helps the creator to do size scaling. For example, selecting a variations form enables you to increase the size as you wish.

Design helps the composer to divide the heavy load to small pieces and concentrate on every and each section. Design also enables the composer to correlate the small pieces and build up music that is impossible for an individual to keep in mind as a whole.

It helps to define the entities that build up the work. This gives the possibility to observe the relative affect that arises when they come together.

The composer interacts with instrument players and singers through the score. The design of instrumentation and characters in an opera is simply the design of interface between them.

Design also enables the composer to set explicit intention and task set for the work. The composer must know what he wants to get at at the beginning. This increases the coordination of many elements of a complex art work.

The timing, duration, flow of events in an opera, flow of information in an abstract music form, the characters, moods all can be designed.

The design has to be guiding and opening the way when it gets narrow. It should determine the main contours of the work. It should not specify all the details. This may cause you to get lost even at the design phase before beginning to write.

The more details defines the design, the less flexible it becomes. But this does not mean that the design even at its birth moment should not define any details. Sometimes you work for 12 months for a simple symbolic trick that you believe it has to live for as long as possible.

Designs help the creator to come over deadends. The design of the nature is the genetic material in the nucleus of each living creature. The nature has overcome her failure by being flexible enough to try new species with different genetics namely different design materials.

Design has to be dynamically updateable. The tendency to make change or not is left to the creator.

The dynamic decisions may be given by cognition or by intuition. The balance between them depends on the artist and the character of the work, also on the genre.

The design serves as a prototype which serves as a model for the intuition and imagination of the composer. It gives clairvoyance to the composer mind's eye.

Design has an organising, guiding and regulating affect on the creative process. It also enables the creator to repeat the same design and create other works with the same theme. The 'Rondeau' form is a simple example.

Design is more than what I have described upto this point. It can be described but it is not definable. I believe, the flexibility of the design element of the creative process is at its best when it leaves intentional spaces for intuition and crafty spaces for imagination.

Ali R+ SARAL

About the Composer

Ali R+ SARAL has studied double majors and has two Master's degrees,

MSc and BSC from Istanbul Technical University and MM from Illinois State University.

He was accepted to the Istanbul State Conservatoire Composition and Theory Department and

studied harmony, counterpoint and others with Erivan SAYDAM,

composition with İlhan USMANBAŞ.

He was a student of Roque CORDERO and Arthur CORRA at USA.

He has attended courses at Stanford University CCRMA lab and Darmstad 1996.

He has written 15 works of music approx. 3 hours long.

You can find his compositions at Petrucci Library: http://imslp.org/wiki/Category:Saral,_Ali_Riza

He has served EUROCONTROL and German airspace as an air traffic control engineer 1992-1997.

He has specialized in LARGESYSTEMS and Java-J2EE.

His areas of interest include Systems Psychology, ANN and parsers.

He writes blogs at:

<http://largesystems-atc.blogspot.com/>

<http://largesystems-atc-en.blogspot.com/>

<http://alirizasara1.blogspot.com/>

You can reach him at:

Addr: Barbaros Mah Sedef Sk Onur Sit. Akasya Apt. 13/3G Uskudar ISTANBUL TÜRKİYE 34662

Tel: 90 506 887 8401

e-mail: Arsara1(aatt)yahoo.com

I.

COPYRIGHT NOTICE:

You are allowed to perform this work only if you send
a digital audio recording of it to the composer at
arsenal@yahoo.com



NO. 16 CONCERT 16 STAVE

①

Moderato giusto $\text{♩} = 108$

THE MUSIC OF WORDS

Ali Riza SARAL

(A)

I.

Flute

Clarinet in B \flat

Violin

Violoncello

Soprano

Piano Forte

Fl.

Cl (B \flat)

Vn.

Vc.

Sop.

fte

arco

pizz.

senza suono

accel.

* written in C.



NO. 16 CONCERT 16 STAVE

cantabile
mf

Fl.

Cl.
(B)

Vn.

Vc.

Sop.
condizione
mf
self self self [r]+

Pfte

15

Fl. *accel.*

Cl.
(B)

Vn.

Vc.

Sop.
[l]+ [ax] [n]+ [n]+ P

Pfte

27. sub. pp

Fl.

Cl. (B)

Vn. arco

Vc. arco

Sop. nettamente

Pfte.

rit. subito p

sonoro

mf

Fl.

Cl. (B)

Vn. pizz.

Vc. pizz.

Sop. subito p

Pfte.



⑤

⑥

con moto dal 20 pressaz con nobilita

35 *mf*

Fl.

Cl. (B)

Vn. *arco*

Vc. *arco*

Sop. *mf* *con garbo e vellutato* *cresc.*
court court court *te si si* *court court court* *te si si*

Pfte

Fl. *con serenita* *subito silenzio*

Cl. (B)

Vn.

Vc.

Sop. *f* *charm* *charm*

Pfte



NO. 16 CONCERT 16 STAVE

43

Fl.

Cl (B)

Vn.

Vc.

Sop.

Pfte

florid e gentilmente cresc. ff

char ming

sub. più mosso con moderazione 4/4

47 mf

Fl.

Cl (B)

Vn.

Vc.

Sop.

Pfte

pizz.

con giustezza mf

ma tu ma tu ri ty

P

bo

For molo = molo
H, in pmo molo molo

7

51

Fl.

Cl (B)

Vn.

Vc.

Sop.

Pfte.

pizz.

simile

55

Fl.

Cl (B)

Vn.

Vc.

Sop.

Pfte.

pizz.

rit.

simile

pizz.

simile

mf

simile



NO. 16 CONCERT 16 STAVE

© più mosso sempre in tempo ♩ = 120
59 subito ff

8

Fl.

Cl (B)

Vn.

Vc.

Sop.

p.te

parlando legando e frettoloso
subito ff

reality reality männer männer reality reality männer männer

acc.

Fl.

Cl (B)

Vn.

Vc.

Sop.

p.te

reality männer reality männer männer männer männer männer männer

3)

subito con molto mosso egualmente $\text{♩} = 172$

67 *mf*

Fl.

Cl (B)

Vn.

Vc.

Sop.

pfte.

velato subito mf

spiccato

spiccato

71 *p*

Fl.

Cl (B)

Vn.

Vc.

Sop.

pfte.

sforzato

spiccato

spiccato

accel



NO. 16 CONCERT 16 STAVE

sub. meno mosso con risoluzione ♩=144

10

15 mf

Fl. Legate

Cl (B)

Vn.

Vc.

Sop. *sombre mf* *decr.*

[b] [b] serve [b] [b] serve

fte.

19 p. *rit.* *cresc.* *mf* *missaggio*

Fl.

Cl (B) *ad lib.*

Vn. Legate

Vc.

Sop. *p.* *cresc.* *mf*

judge observe judge observe judge judge

pfte.



NO. 16 CONCERT 16 STAVE

1)

meno mosso con prestezza e con diligenza $\text{♩} = 120$

Handwritten musical score for a concert band, measures 83 to 87. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl. (B)), Violin (Vn.), Viola (Ve.), Soprano (Sop.), and Piano (Pte.).

Measure 83: Flute (Fl.) has a dynamic marking of *f*. Clarinet (Cl. (B)) and Violin (Vn.) have a dynamic marking of *f*. Viola (Ve.) has a dynamic marking of *p*. Soprano (Sop.) has a dynamic marking of *f* and the instruction "con spirito". Piano (Pte.) has a dynamic marking of *p*.

Measure 84: Flute (Fl.) has a dynamic marking of *mf*. Clarinet (Cl. (B)) and Violin (Vn.) have a dynamic marking of *mf*. Viola (Ve.) has a dynamic marking of *mf*. Soprano (Sop.) has a dynamic marking of *mf*. Piano (Pte.) has a dynamic marking of *p*.

Measure 85: Flute (Fl.) has a dynamic marking of *mf*. Clarinet (Cl. (B)) and Violin (Vn.) have a dynamic marking of *mf*. Viola (Ve.) has a dynamic marking of *mf*. Soprano (Sop.) has a dynamic marking of *mf*. Piano (Pte.) has a dynamic marking of *p*.

Measure 86: Flute (Fl.) has a dynamic marking of *mf*. Clarinet (Cl. (B)) and Violin (Vn.) have a dynamic marking of *mf*. Viola (Ve.) has a dynamic marking of *mf*. Soprano (Sop.) has a dynamic marking of *mf*. Piano (Pte.) has a dynamic marking of *p*.

Measure 87: Flute (Fl.) has a dynamic marking of *mf*. Clarinet (Cl. (B)) and Violin (Vn.) have a dynamic marking of *mf*. Viola (Ve.) has a dynamic marking of *mf*. Soprano (Sop.) has a dynamic marking of *mf*. Piano (Pte.) has a dynamic marking of *p*.



NO. 16 CONCERT 16 STAVE

Handwritten musical score for measures 93-98. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl. (B)), Violin (Vn.), Viola (Va.), Soprano (Sop.), and Piano (Pfte.).

Measure 93: Flute (Fl.) has a dynamic marking of *subitof* and a tempo marking of *tumultoso*. The Soprano (Sop.) part has a dynamic marking of *subitof*. The Piano (Pfte.) part has a dynamic marking of *p*.

Measure 94: Flute (Fl.) has a dynamic marking of *rit.*. The Soprano (Sop.) part has a dynamic marking of *mf*. The Piano (Pfte.) part has a dynamic marking of *p*.

Measure 95: Flute (Fl.) has a dynamic marking of *rit.*. The Soprano (Sop.) part has a dynamic marking of *mf*. The Piano (Pfte.) part has a dynamic marking of *p*.

Measure 96: Flute (Fl.) has a dynamic marking of *rit.*. The Soprano (Sop.) part has a dynamic marking of *mf*. The Piano (Pfte.) part has a dynamic marking of *p*.

Measure 97: Flute (Fl.) has a dynamic marking of *rit.*. The Soprano (Sop.) part has a dynamic marking of *mf*. The Piano (Pfte.) part has a dynamic marking of *p*.

Measure 98: Flute (Fl.) has a dynamic marking of *rit.*. The Soprano (Sop.) part has a dynamic marking of *mf*. The Piano (Pfte.) part has a dynamic marking of *p*.



13

I. tempo $\text{♩} = 108$ dolce

13

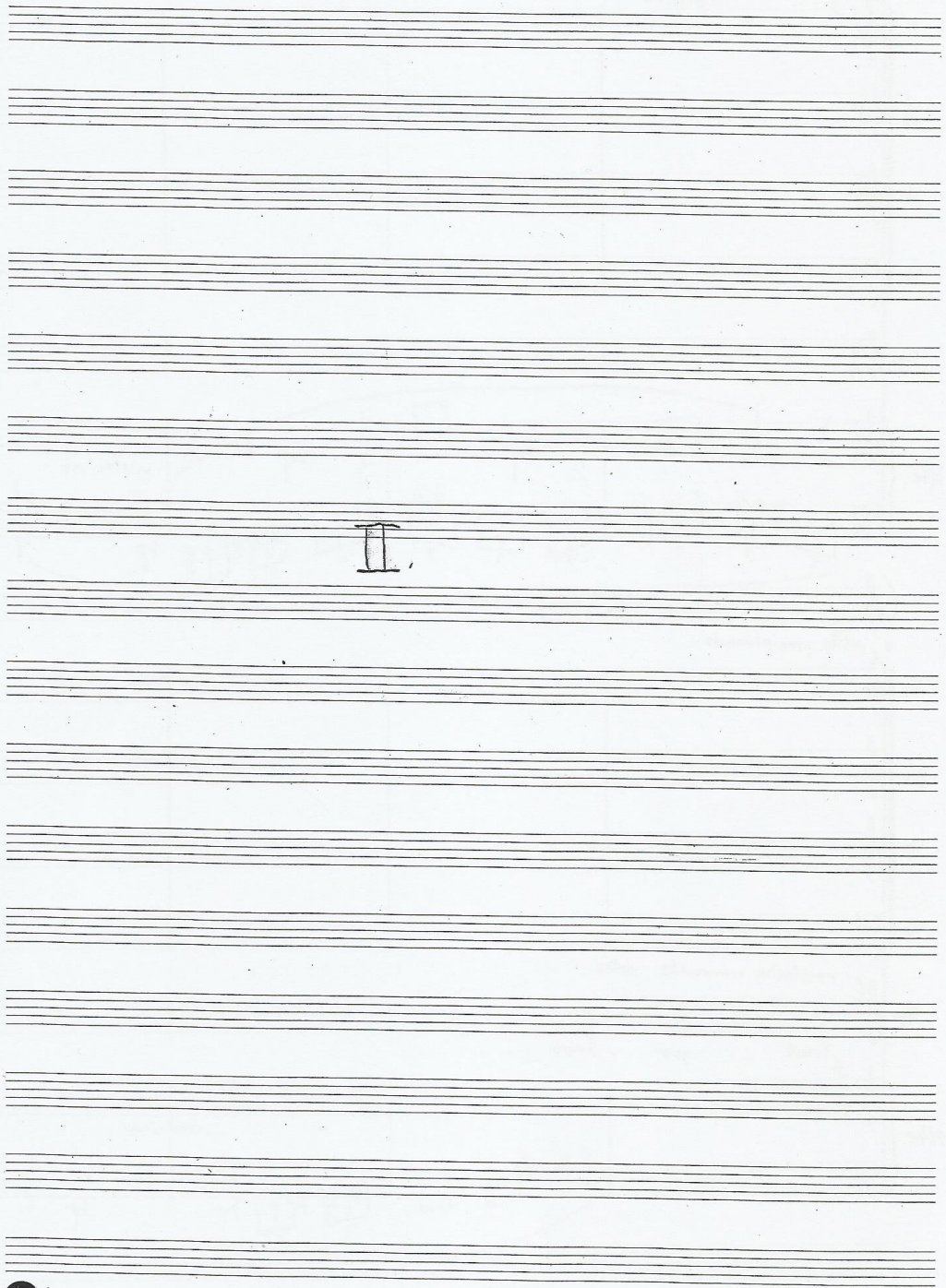
Handwritten musical score for measures 103 to 112. The score includes staves for Flute (Fl), Clarinet in B-flat (Cl. B), Violin (Vn), Viola (Vc), Soprano (Sop.), and Piano (Pfte.). The key signature is one sharp (F#). The tempo is marked "I. tempo" and "dolce" with a quarter note equal to 108 beats per minute. The score features various dynamics including *sfz* (sforzando), *p* (piano), and *sf* (sforzando). The Piano part includes a *pizz.* (pizzicato) marking. The Flute part has a *pizz.* marking in measure 112.

Handwritten musical score for measures 108 to 112. The score includes staves for Flute (Fl), Clarinet in B-flat (Cl. B), Violin (Vn), Viola (Vc), Soprano (Sop.), and Piano (Pfte.). The key signature is one sharp (F#). The score features various dynamics including *p* (piano), *arco* (arco), *pizz.* (pizzicato), and *crese.* (crescendo). The Piano part includes a *pizz.* marking. The Flute part has a *pizz.* marking in measure 112. The score ends with a double bar line and the instruction "dur ~ 3 min".

P

NO. 16 CONCERT 16 STAVE

7 min 50 sec



NO. 16 CONCERT 16 STAVE

①

Andante con tenerezza $\text{♩} = 100$

II.

f *espressivo*

Fl.

Cl.

Vn.

Vc.

Sop.

pfte.

misterioso

5. *subito precipitando*

Fl.

Cl.

Vn.

Vc.

Sop.

recitativo narrante dolce

f Trust your heart

pfte.

misterioso

P

NO. 16 CONCERT 16 STAVE

con freddezza

9 *mf*

Fl.

Cl (B)

Vn

Vel

Sop *mf* *narrante risvegliato e vellutato*
Know your own sub - e - e - t fault

pftc

13 *mp* *mf*

Fl.

Cl (B)

Vn

Vel

Sop *mf* *secco paventato*
Know how to choose

pftc *misterioso*

③ *p subito* $\text{♩} = 96$

17

Fl.

Cl (B)

Vn

Vel.

Sop.

con bellezza

p

sim.

3

3

3

3

3

subito $\text{♩} = 120$ *con fermezza*

23

Fl.

Cl (B)

Vn

Vel.

Sop.

secco robusto

sforz. reach

sforz. reach

per - fec - tion

per - fec - tion

p

p

p

p

subito $\text{♩} = 96$
mp

23

Fl.

Cl.
(B)

Vn.

Vcl.

Sop.

Pfte.

Fl.

Cl.
(B)

Vn.

Vcl.

Sop.

Pfte.

4

⑤ subito $L=108$ ghiribizzoso
 ⑥ a Tempo

35 *mf*

Fl.

Cl (B)

Vn.

Vcl.

Sop. *mf* *narrante soffocato*
 Do not lie but do not tell the truth

Pfte.

40 *mp*

Fl.

Cl (B)

Vn.

Vcl.

Sop. *mp* *accompagnato sfogato*
 Do but al so seem

Pfte.



NO. 16 CONCERT 16 STAVE

45 *mf* ⑤

Fl.

Cl. (B)

Vn.

Vc.

Sop. *mf accompagnato* **H** *risvegliato*
 Have some thing to hope for

Pfte.

50 *p* *subito* $\text{♩} = 96$ *accel.*

Fl.

Cl. (B)

Vn.

Vc.

Sop.

Pfte. *p con bellezza*
sim.

③ *chiarrezza* $\text{♩} = 120$

56 *f*

Fl.

Cl (B)

Vn.

Vc.

Sop. *sub.* *f* *Espress* *narvante a piacere con semplicità.* your self clear ly

Pfte.

60 *mp sub* $\text{♩} = 96$ *come un sogno.*

Fl.

Cl (B)

Vn.

Vc. *3 simile*

Sop.

Pfte.

to

64

Fl.

Cl (B)

Vn.

Vc.

Sop.

pftc.

simile

68

accel.

Fl.

Cl (B)

Vn.

Vc.

Sop.

pftc.

simile

attack

9
 con schiettezza subito
 12 sub. mf

Fl.

Cl (B)

Vn.

Vc.

Sopr.

secco velato sub. mf

Know your major defect

Pfte.

18

Fl.

Cl (B)

Vn.

Vc.

Sopr.

secca mp vellutato

do not be in

acc ses sible
 [ek] [es] [sib]

Pfte.

(a line of missing words)

10

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on a system of staves.

Top System:

- Fl.** (Flute) - Treble clef, marked *p*.
- Cl (B)** (Clarinet in B) - Treble clef, marked *p*.
- Vn.** (Violin) - Treble clef, marked *p*.
- Vc.** (Violoncello) - Bass clef, marked *p*.
- Sop.** (Soprano) - Treble clef, marked *p*.
- Pfte.** (Piano) - Grand staff (treble and bass clefs), marked *p*.

Second System:

- Fl.** - Treble clef, marked *sub. f*.
- Cl (B)** - Treble clef, marked *sub. f*.
- Vn.** - Treble clef, marked *sub. f*.
- Vc.** - Bass clef, marked *sub. f*.
- Sop.** - Treble clef, marked *sub. f*.
- Pfte.** - Grand staff, marked *sub. f*.

Third System:

- Fl.** - Treble clef, marked *sub. f*.
- Cl (B)** - Treble clef, marked *sub. f*.
- Vn.** - Treble clef, marked *sub. f*.
- Vc.** - Bass clef, marked *sub. f*.
- Sop.** - Treble clef, marked *sub. f*.
- Pfte.** - Grand staff, marked *sub. f*.

Fourth System:

- Fl.** - Treble clef, marked *sub. f*.
- Cl (B)** - Treble clef, marked *sub. f*.
- Vn.** - Treble clef, marked *sub. f*.
- Vc.** - Bass clef, marked *sub. f*.
- Sop.** - Treble clef, marked *sub. f*.
- Pfte.** - Grand staff, marked *sub. f*.

Handwritten notes and markings:

- con bellezza e sempre in tempo*
- subito flissando*
- con fervore*
- ff* (fortissimo)
- mf* (mezzo-forte)
- friends* (written under the Soprano staff)
- have* (written under the Soprano staff)
- friends* (written under the Soprano staff)

Bottom Staff:

- Two empty staves, likely for a double bass or contrabass.

11

come un sogno

96 sub mp
sub mp

♩ = 96

Fl.

Cl (B)

Vn

Vc

Sop.

Pfte

102

Fl.

Cl (B)

Vn

Vc

Sop.

Pfte



NO. 16 CONCERT 16 STAVE

108 *mf cantabile* $\text{♩} = 108$ *rit. a tempo* *rit.* (12)

Fl.

Cl. (B)

Vn.

Vc. *pizz.* *bp*

Sop. *arioso vellutato e esclamato* *rit. a tempo* *rit.*
Don't make much ado don't make much ado

Pfte.

rit. a tempo canticchiando *rit. a tempo* *rit.* (13)

Fl.

Cl. (B)

Vn.

Vc. *arco*

Sop. *a tempo* *rit. a tempo* *rit.* *naissante*
Don't make much ado a bout anything

Pfte.

P

NO. 16 CONCERT 16 STAVE

13

120

Fl.

Cl (B)

Vn

Vc

Sop.

Pfte

aria so con grazia

Know how to handle how to handle the truth

126

Fl.

Cl (B)

Vn

Vc

Sop.

Pfte

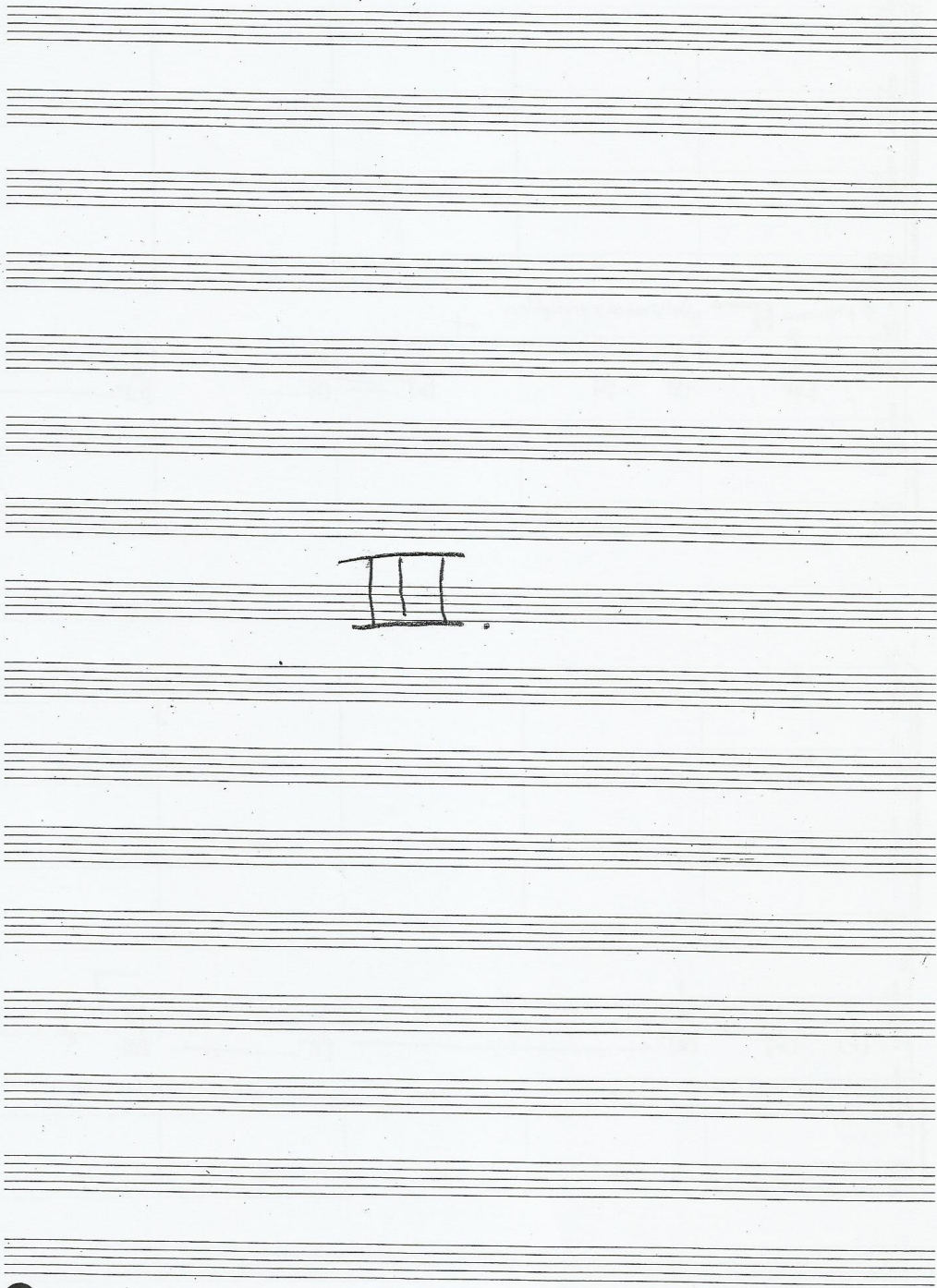
mp

Know how to handle how to handle the truth

segue attacca
dur n. 126/40



NO. 16 CONCERT 16 STAVE



①

Presto con brio $\text{♩} = 144$
con risoluzione

III.

Handwritten musical score for the first system. The staves are labeled on the left: Fl, Cl (B), Vn., Vc., Sop., and Pfte. (Piano Forte). The key signature is one flat (B-flat) and the time signature is 3/4. The Soprano part has handwritten notes: "f phoneme" above the first measure, "ghiribizzoso e precipitoso" above the second measure, and "mf" above the third measure. The Soprano part also has handwritten notes in brackets: [b], [b], [b], [b], [b], [b]. The Piano Forte part has handwritten notes: [b], [b], [b], [b], [b], [b].

Handwritten musical score for the second system. The staves are labeled on the left: Fl, Cl (B), Vn., Vc., Sop., and Pfte. (Piano Forte). The key signature is one flat (B-flat) and the time signature is 3/4. The Soprano part has handwritten notes: [b], [b], [b], [b], [b], [b]. The Piano Forte part has handwritten notes: [b], [b], [b], [b], [b], [b].



NO. 16 CONCERT 16 STAVE

A *f* *rigoroso*

Fl
Cl (B)
Vn
Vc

Sop. *f* *syllabic* *liberamente e vellutato*
Never never never

Pfte

16

Fl
Cl (B)
Vn
Vc

Sop. *mf*
your com po [dʒ]† [w]†

Pfte

③

con grazia

21

Fl

Cl (B)

Vn

Vc

Sop

accompaniando

brillante

Look

look

Pfte

26

Fl

Cl (B)

Vn

Vc

Sop

deep

in

side

Pfte



NO. 16 CONCERT 16 STAVE

sub molto ~~più~~ con chiarezza dz 172
3) ~~con~~ sordini

Handwritten musical score for the first system, measures 1-5. The staves are labeled Fl, Cl (B), Vn, Vc, Sop., and Pfte. The Flute part has a handwritten 'simile' above it. The Soprano part has lyrics: 'secco mf ~~più~~ con precisione e placidezza' and phonetic transcriptions: 'k', '[k]', 'n n', 'cent', '[r]', 'ade', 'on'. The Piano part is marked with a large 'H'.

Handwritten musical score for the second system, measures 6-10. The staves are labeled Fl, Cl (B), Vn, Vc, Sop., and Pfte. The Flute part has a handwritten '36' above it. The Soprano part has lyrics: 'with what what t [r] eally matters'. The Piano part is marked with a large 'H'.

⑤

sub. calmato $\text{♩} = 120$

Fl

Cl (B)

Vn

Vc

Sop.

accompanato **H** **p** schietto

Pfte

Fl

Cl (B)

Vn

Vc

Sop.

judgement

Pfte

P

NO. 16 CONCERT 16 STAVE

51 *come fugue* *Senza sordini* *mf*

Fl

Cl (B)

Vn

Vc

Sop.

Pfte

56 *rit.* *f* *mf* *mf*

Fl.

Cl (B)

Vn

Vc

Sop.

Pfte

⑦

⑧ sub. molto mosso $\text{♩} = 144$
61 frenetico largamente

Fl

Cl (B)

Vn

Vc

Sop. *mf phoneme ardente*

Pfte

b1

bo bo o bo bo o

66

Fl

Cl (B)

Vn

Vc

Sop.

Pfte



NO. 16 CONCERT 16 STAVE

sub p meno mosso $\text{♩} = 120$ egualmente

②

71

Fl.

Cl (B)

Vn

Vc

Sop

Pfte

pizz.

pizz.

sub p arioso sfogato e sussurrante

size up the matter size up

76

Fl

Cl (B)

Vn

Vc

Sop

Pfte

accel.

accel.

size up the matter size up



NO. 16 CONCERT 16 STAVE

9

molto mosso $\text{♩} = 132$
pesante

81 *f*

Fl

Cl (B)

Vn

Vc

Sop

secco *f* *carezzevole*

use

p.fte

secco *b₂*

86

Fl

Cl (B)

Vn

Vc

Sop

self *cont* *vral*

p.fte

se

P

NO. 16 CONCERT 16 STAVE

sub. molto *molto* $\text{♩} = 172$
accel. can delicatezza

10

91

Fl.

Cl (B)

Vn

Vc

Sop.

mf phoneme **H** con fuoco

[0] [0] [0] [0] [0] [0] [0] [0] [0] [0]

Pfte

96

Fl

Cl (B)

Vn

Vc

Sop.

bp

[k] [k] [k] [k] a head

Pfte



NO. 16 CONCERT 16 STAVE

⑪ con moderazione
con sordine e arco

101

Fl *mp*

Cl (B)

Vn

Vc

Sop *mp* *arioso riposo*

Pfte

no - de - ra - ate

b₁ + b₂

(bo bo o bo o o bo bo o bo o)

106

Fl *rit.*

Cl (B)

Vn

Vc

Sop

Pfte

your - pi - ni - ons

rall.



NO. 16 CONCERT 16 STAVE

meno mosso $\text{♩} = 144$ come canon

(12)

mf senza sordini

Handwritten musical score for measures 111 to 115. The score includes staves for Flute (Fl), Clarinet in B-flat (Cl (B)), Violin (Vn), Viola (Vc), Soprano (Sop.), and Piano/Forced Piano (Pfte.). The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The Flute part features a melodic line with various ornaments and dynamics. The Piano/Forced Piano part provides harmonic support with chords and arpeggios.

Handwritten musical score for measures 116 to 120. The score includes staves for Flute (Fl), Clarinet in B-flat (Cl (B)), Violin (Vn), Viola (Vc), Soprano (Sop.), and Piano/Forced Piano (Pfte.). The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The Flute part continues the melodic line, marked with *accel.* in measure 116. The Piano/Forced Piano part features a more active role with arpeggiated figures and dynamic markings.



NO. 16 CONCERT 16 STAVE

(13)

(C)

Tempo I (♩ = 144) con duressa

mf

Fl

Cl (B)

Vn

Vc

Sop.

mf a piacere cantato coperto

Don't

vis

ten

fo

Pfte.

ci

nb

Fl

Cl (B)

Vn

Vc

Sop.

your

self

don't

Pfte.

P

NO. 16 CONCERT 16 STAVE

come organum
meno mosso $\text{♩} = 132$ con delicatezza

(14)

131

Fl

Cl (B)

Vn

Vc

Sop

Pfte

f *arioso* *sombre*

Make

others

136

Fl

Cl (B)

Vn

Vc

Sop

Pfte

un

dans

tand



NO. 16 CONCERT 16 STAVE

15

144 *mf con amarezza*

Fl

Cl (B)

Vn

Vc

Sop *mf accompagnato brillante e incisivo*

Don't talk about your

accel.

Pfte

c2

146 *accel.*

Fl

Cl (B)

Vn

Vc

Sop

self your self don't talk

Pfte



NO. 16 CONCERT 16 STAVE

Tempo I. (♩=144) con fervore

151 mp

Fl

Cl (B)

Vn

Vc

Sop

mp secco con gravità e candorezza

Know when some thing is defect

Pfte

CTM

(ot)

156

Fl

Cl (B)

Vn

Vc

Sop

Know when some thing is defect

Pfte

2

17

sub. meno mosso $\text{♩} = 120$ con delicatezza

sub. con delicatezza $\text{♩} = 120$

161

Fl

Cl (B)

Vn

Vc

Sop

Pfite

aprio con pensoso

know

when

pizz

166

Fl

Cl (B)

Vn

Vc

Sop

Pfite

rit.

pizz

arco

arco

rit.

e va

si ve



NO. 16 CONCERT 16 STAVE

come madrigal
meno mosso $\text{♩} = 108$ suppliche volmente
mf

18

Fl

Cl (B)

Vn

Vc

Sop.

Pfte

mf accompagnata **H** dolce con suavita

Don't hold on any thing

C₁ M₁ R

Fl

Cl (B)

Vn

Vc

Sop.

Pfte

firmly



NO. 16 CONCERT 16 STAVE

13 come Bach chorale
sub. meno mosso ♩ = 96

181

Fl.

Cl (B)

Vn

Vc

Sop.

Pfte

rit.

rall.

186

190

186

Fl

Cl (B)

Vn

Vc

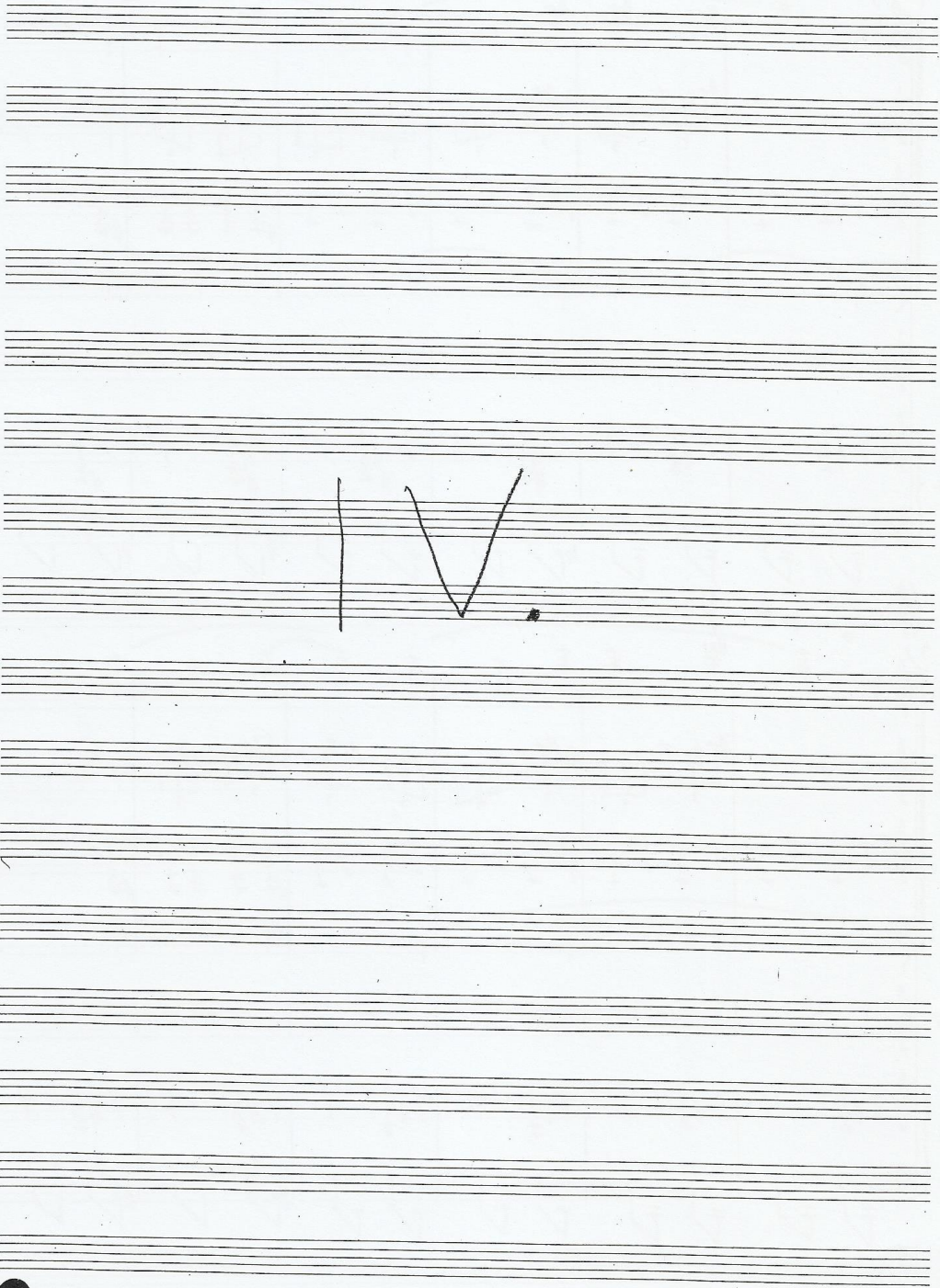
Sop.

Pfte

rit.

rall.

dur ~ 3 min



NO. 16 CONCERT 16 STAVE

①

IV

Allegro con riposo $\text{♩} = 120$

Handwritten musical score for a 16-stave concert, measures 1-8. The score is written in 3/4 time and features the following parts:

- Fl.** (Flute): Measures 1-8, starting with a forte f dynamic. The melody is marked with a slur and includes a first ending bracket.
- Cl (B)** (Clarinet in B): Measures 1-8, playing a triplet-based accompaniment.
- Vn.** (Violin): Measures 1-8, playing a triplet-based accompaniment.
- Vc.** (Violoncello): Measures 1-8, playing a triplet-based accompaniment.
- Sop.** (Soprano): Measures 1-8, with a whole rest.
- Pfte.** (Piano): Measures 1-8, playing a triplet-based accompaniment.

The score is written in 3/4 time and features a key signature of one sharp (F#). The tempo is marked "Allegro con riposo" with a tempo of 120 beats per minute. The score is divided into two systems, each containing 8 staves. The first system includes a first ending bracket for the Flute part. The second system includes a second ending bracket for the Flute part. The score is written in a clear, legible hand.



NO. 16 CONCERT 16 STAVE

Handwritten musical score for a vocal and instrumental ensemble. The score is divided into two systems, labeled (A) and (B). The instruments listed on the left are Flute (Fl.), Clarinet in B-flat (Cl. (B)), Violin (Vn.), Viola (Vc.), Soprano (Sop.), and Piano/Double Bass (Pfte.). The vocal part is written for Soprano (Sop.). The score includes lyrics in Italian and English. The tempo and mood markings are 'con osservanza' and 'secco sp. con pensoso e probabilmente'. The dynamics are 'f' (forte) and 'mf' (mezzo-forte). The score is written in 4/4 time. The key signature has one flat (B-flat). The score is handwritten and appears to be a rehearsal or working draft.

System (A):

- Fl.** Flute part, mostly whole notes and half notes.
- Cl. (B)** Clarinet part, mostly whole notes and half notes.
- Vn.** Violin part, mostly quarter notes and half notes.
- Vc.** Viola part, mostly quarter notes and half notes.
- Sop.** Soprano vocal part, lyrics: "make people depend on you".
- Pfte.** Piano/Double Bass part, mostly whole notes and half notes.

System (B):

- Fl.** Flute part, mostly whole notes and half notes.
- Cl. (B)** Clarinet part, mostly whole notes and half notes.
- Vn.** Violin part, mostly quarter notes and half notes.
- Vc.** Viola part, mostly quarter notes and half notes.
- Sop.** Soprano vocal part, lyrics: "know how to say no".
- Pfte.** Piano/Double Bass part, mostly whole notes and half notes.

③

25. *con enfasi*
mp *f*

Fl.

Cl.
(B)

Vn.

Vc.

Sop.
mp secco cantando con precisione e semplicità
skill of mastering your passions

Pfte.

sub. meno mosso con largamente $\text{♩} = 96$
mp *accel.*

Fl.

Cl.
(B)

Vn.

Vc.

Sop.

Pfte.
con bellezza e misterioso
sim.



NO. 16 CONCERT 16 STAVE

37

Fl.

Cl (B)

Vn

Vc

Sop

Pfte

sub. molto mosso 132

susurrando

accel.

38

Fl.

Cl (B)

Vn

Vc

Sop

Pfte

narrante susurrato

soffocato

Know how to appreciate



⑤

subito meno mosso ♩ = 120 Estampie

Handwritten musical score for a concert, featuring multiple staves and instruments. The score is divided into two systems, each containing staves for Flute (Fl), Clarinet in B-flat (Cl (B)), Violin (Vn), Viola (Vc), Soprano (Sop), Piano/Flute (Pfte), and Flute (Fl).

The first system (top) includes a Flute (Fl) staff with a dynamic marking of *f* and a tempo marking of *subito meno mosso*. The Flute (Fl) staff has a measure number of 49. The Clarinet in B-flat (Cl (B)) staff has a measure number of 50. The Violin (Vn) and Viola (Vc) staves have a measure number of 51. The Soprano (Sop) staff has a measure number of 52. The Piano/Flute (Pfte) staff has a measure number of 53. The Flute (Fl) staff has a measure number of 54.

The second system (bottom) includes a Flute (Fl) staff with a dynamic marking of *p*. The Clarinet in B-flat (Cl (B)) staff has a measure number of 55. The Violin (Vn) and Viola (Vc) staves have a measure number of 56. The Soprano (Sop) staff has a measure number of 57. The Piano/Flute (Pfte) staff has a measure number of 58.

The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings.



NO. 16 CONCERT 16 STAVE

③

con moderazione

⑥

61 *mf*

Fl

Cl (B)

Vn *pizz.*

Va *pizz.*

Sop *accompagnato con tenerezza*

Pfte

Reserve the seal of talent

67 *giocoso mf*

Fl *arco*

Cl (B)

Vn *arco*

Va *arco*

Sop *accompagnato mf gioiiale*

Pfte

wise do sooner that fools do later

P

NO. 16 CONCERT 16 STAVE

②

espressiva

Fl

Cl (B)

Vn

Vc

Sop

accompagnato con solennità

The wise are sufficient unto themselves

Pfte

sub. meno mosso ♩ = 96

Fl

Cl (B)

Vn

Vc

Sop

con bellezza e campane, come di Hemingway sub meno mosso ♩ = 96

Pfte

P

NO. 16 CONCERT 16 STAVE

95 accel. 8

sub-silenzio

Fl

Cl (B)

Vn

Vc

Sop

Pfte

91 con diligenza sub. molto mosso $\text{♩} = 132$

sohoro *f*

Fl

Cl (B)

Vn

Vc

Sop

Pfte

narrante brillante e inciso

NE ver com pote

9

f subito meno mosso $\text{♩} = 120$ come Rondeau

Handwritten musical score for a concert band, measures 97-100. The score is written for the following instruments: Flute (Fl), Clarinet in B-flat (Cl (B)), Violin (Vn), Viola (Vc), Soprano (Sop.), Piano and Percussion (Pfte), and a second Flute (Fl) part. The key signature is one sharp (F#), and the time signature is 4/4. The tempo and dynamics markings are *f subito meno mosso* $\text{♩} = 120$ and *mp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system (measures 97-100) shows the initial entry of the instruments. The second system (measures 101-104) continues the musical development. The third system (measures 105-108) features a prominent melodic line in the Flute and a supporting bass line in the Piano and Percussion. The score is written in a clear, legible hand.



NO. 13 CONCERT 16 STAVE

© 109 vellutato
mf

Fl

Cl (B)

Vn

Vc

Sop

ppfe

accompanied precipitosa
mf

Act on the in ten tions of others

M3+M2

Fl

Cl (B)

Vn

Vc

accompanied con carità

Sop

ppfe

skill at mastering your passions

III

sfumato e canticchiando tenuto

Fl

Cl (B)

Vn

Vc

Sop

place others in your debt

mf

accompagnato canticchiando ma marcando

tenuto

Pfte

sub. mezza mosso, $\text{♩} = 96$ campane, come di Hemingway con picc.

Fl

Cl (B)

Vn

Vc

Sop

Pfte

P

NO. 16 CONCERT 16 STAVE

123

Fl

Cl (B)

Vn

Vc

Sop

Pfte

sonore

con flauto

subito molto mosso $\text{♩} = 132$

mf

Fl

Cl (B)

Vn

Vc

Sop

Pfte

narrante

brillante

know what piece you are mis sing



NO. 16 CONCERT 16 STAVE

⑬ sub. meno mosso $\text{♩} = 120$ come chanson

Handwritten musical score for a 16-staff ensemble. The score is divided into two systems, each containing eight staves. The instruments are labeled on the left: Fl (Flute), Cl (B) (Clarinet in B), Vn (Violin), Vc (Violoncello), Sop (Soprano), and P/Hc (Piano/Harp). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first system begins with a forte (*f*) dynamic marking. The second system begins with a piano (*p*) dynamic marking. The score includes various musical notations such as notes, rests, slurs, and articulation marks. The bottom of the page features a large stylized 'P' logo and the text 'NO. 16 CONCERT 16 STAVE'.

P

NO. 16 CONCERT 16 STAVE

①

mf portando con forza

①

154

Fl

Cl (B)

Vn

Vc

Sop

Pfte

marcando con vigilanza

secco sp. s mf marcando con vigilanza

Leave things a lone

155

Fl

Cl (B)

Vn

Vc

Sop

Pfte

bravura con decisione

secco

pronto s OUT

ff

Know how to do good



NO. 16 CONCERT 16 STAVE

15

mp accel.

163

Fl

Cl (B)

Vn

Vc

Sop

secco sp. con lenezza mp

Leave people hungry

Pfte

sub; meno mosso d = 96

175

P

Fl

Cl (B)

Vn

Vc

Sop

Pfte



NO. 16 CONCERT 16 STAVE

181

Fl

Cl (B)

Vn

Vc

Sop

Pfte

pp

pizz

pizz

182

sonoro sussurrando

pppp

mp

192

Sp. H con giustizia

mp

End

well

dur n 3min 30sec
Total dur n 14min



NO. 16 CONCERT 16 STAVE

11. 11. 2013. Fenerbahçe Orkestri, Litanbul